



Jeff Beck truth



SHAPES OF THINGS

LET ME LOVE YOU

**(WALK ME OUT IN THE)
MORNING DEW**

YOU SHOOK ME

OL' MAN RIVER

GREENSLEEVES

ROCK MY PLIMSOUL

BECK'S BOLERO

BLUES DELUXE

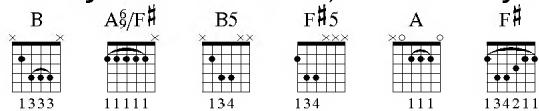
I AIN'T SUPERSTITIOUS

from Jeff Beck - *The Best of Beck*

Shapes of Things

Words and Music by Paul Samwell-Smith, James McCarty and Keith Relf

Gtr. 2: Open G7 tuning:
(low to high) B \downarrow -D \downarrow -G \downarrow -D \downarrow -F \downarrow -B \downarrow



Intro

Moderately slow ♩ = 85

Chords: A, Amaj7/G#, A6/F#, A/E

Gtr. 2 (dist.)

Gtr. 1 (slight dist.)

mp slight P.M.

TAB

Verse

Chords: B, A/B, B

(Rod Stewart) 1. Shapes _____ of things be - fore _____ my eyes _____ just

Gtr. 2

Gtr. 3 (dist.)

Gtr. 1

mf

*Vol. swells

TAB

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Gtrs. 2 & 3 tacet
A

Amaj7/G#

A6/F#

A/E

sane?

Gtr. 1

slight P.M.

Chorus

E5

N.C.

D5

N.C.

E5

N.C.

D

Come to - mor - row, _____

will I be old - er? _____

Come to - mor - row, _____

Gtr. 3

grad. bend

1 1/2

10/14

grad. bend

1

10/14

Gtr. 1

N.C.

E

N.C.

D

N.C.

may I be a sol - dier? — Now, lis - ten:

Come to - mor - row, _____

May-be I'm old - er _____

Gtr. 3

grad. bend

1 1/2

10/14

10/13

Gtr. 1

6

Guitar Solo

B5
Rhy. Fig. 2

F#5

Gtr. 1

Gtr. 2

mf

p

12

(12)

15

Gtr. 3

1

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

1 1/2

6

6

6

6

6

6

6

6

6

Gtr. 1: w/ Rhy. Fig. 2 (3 times)

B5

End Rhy. Fig. 2

(15)

(15)

19

(19)

1 1/2

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

6

3/4

1

3/4

1

3/4

1

3/4

1

3/4

1

*F#m/A

B5

15

(15)

12

let ring - - - -

4

4

4

4

6

4

4

6

4

6

4

6

4

6

4

6

4

6

*Bass plays A.

*A δ *Sva* B

21 19 24 (24) 28

**Hypothetical fret locations

7 7 7 9 7 9 7 9 7 9 7

*Chord symbols reflect overall harmony, next 10 meas

Sva A δ

(28) (28) 26 19

9 7 9 7 9 7 9 7 9 7 9 7

B A δ

Sva

24 24

9 7 9 7 9 7 9 7 9 7 9 7

Free time

A

F#

Gtr 1

(cont in notation)

Lis - ten to this:

pp < *f*

steady gliss

grad bend

1 2 (9) 1 2

rake | P.M.

2

Verse

Tempo 1

B

A/B

B

3. Here with - in my lone - ly frame, my

Gtr 2

loco

mf

4 10 16 16 16 16
4 10 16 16 16 16

Gtr 3

let ring

let ring

let ring

4 4 4 4 2 2 2 2 2 2 2 4 2 2 2 2 4 4 2 2

Gtr 1

4 4 4 4 4 4 6 6 4 4 2
4 4 4 4 4 4 6 6 4 4 2
4 4 4 4 4 4 6 6 4 4 2
2 2 2 2 2 2 6 2 4 4 2

2 4 2 2 4 2 4 2 0 2

Gtr 1 tacet
B7

[illegible]

Sva

loco

*Hypothetical fret locations

let ring

Pitch C#

**Roll back vol knob

B7 F#7

(Rod Stewart) 1. O - va here. Let me

grad bend P S string noise

Verse F#7

love you, ba - by. You're driv - in' my poor heart cra - zy.

tr~~~~~ P.M. 1 tr~~~~~

B7

Let me love you, ba - by. You're

F#7

driv - in' my poor heart cra - zy.

C#7 B7

When I'm with you, wom - an, my whole life seems so ha -

F#7

- zy. 2. Ah, don't you know that

F#7

B7

F#7

C#7

No, I know, I know, I know. Oo ee, ba - by, you

Musical score for the song "No, I know, I know, I know. Oo ee, ba - by, you". The score is written for a single melodic line and a guitar accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody features a mix of eighth and sixteenth notes, with some triplets and slurs. The guitar accompaniment includes a bass line with various rhythmic patterns, including eighth and sixteenth notes, and a treble line with chords and single notes. The score is divided into two main sections, each with a key signature change to one sharp (F#).

F#7

1 2 2 5 2 2 5 2 1 2 4 (4) 2 4 4 2 4 2 4 2 0 2 0 2 5 2 0 2 5 2 2 0

C#7 **B7**

2 4 4 6 6 4 4 6 6 4 4 3 0 2 4 4 2 0 2 4 2 4 2 2 4 2 2 2

6 6 6 7 7 6 6 X X 4 4 5 5 5 5 4
4 4 4 4 4 4 4 X X 2 2 2 2 2 2
4 4 6 6 6 6 6 6 4 4 2 4 4 4 4
4 4 4 4 4 4 4 X X 2 2 2 2 2 2

F#7 **C#7**

2 4 2 4 3 4 6 4 2 4 2 4 4 2 2 4 2 2 4 (4) 0 1 2 1 7 (17)

4 4 4 3 4 4 4 4 6 6 6 6 0 0
4 4 4 4 4 4 4 4 4 4 4 4 X X 0 0
2 2 2 2 2 2 2 2 2 2 2 2 X X 0 0

P S

[illegible]

7

The musical score for "The Sound of Silence" is presented in three systems. The first system shows the guitar part with a B7 chord and a melodic line, and the piano part with a 16/18 time signature and a melodic line. The second system shows the guitar part with a melodic line and the piano part with a 2/4 time signature and a melodic line. The third system shows the guitar part with a melodic line and the piano part with a 2/4 time signature and a melodic line. The score is written in G major and 4/4 time.

3. Ba - by, when you walk, you shake like a wil - low tree.

F#7

Eas - y with this one.

2/4 4 4 4 6 4 4 4 4 6 9 11

Outro

F#7

Let me love you, ba - by.

12 (12) 12 (12) 11 13 11 13 (13) 11 13

w slide

11 11 11 9 11 11 11 11 9 11 11 11 11 9

B7

Love you, babe. I know, I know, I know.

14 14 14 14 12 14 14 14 14 12 13 11

11 11 11 11 11 14 16 16 16 16 16 16 14 16 16 16 16 16 16 16 8

F#7 C#7

Let me love you, ba - by. Oh, you

13 (13) 11 13 12 (12) (12) (12) (12) (12)

F#7

let me love you. What you got.

PM - - 1 (12) (12) (12) 13 10 14 12 10 14 12 12 12 12 11 2 4

Let me love you, ba - by. Love

4 (4) 2 4 8 11 9 (9) 11 9 9 9 9 11 9 9 9 9 11

cra - zy. Let me love you, ba - by.

w out slide

Love you, ba - by.

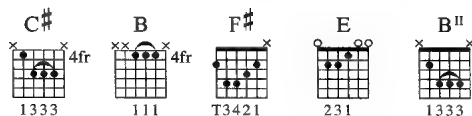
Ear - ly in the morn - in' time, ah,

PS 1 1 4

steady gliss

(Walk Me Out in The) Morning Dew

Words and Music by Bonnie Dobson and Tim Rose



Intro
Moderately ♩ = 108

(Bagpipe) 7 sec.

*C#5

**Gtrs. 1 & 2

mf w/ bar

TAB

2 4 4 (4) 11 11 (11) 9 9 11

*Chord symbols reflect overall harmony.

**Gtr. 1 (slight dist.); Gtr. 2 (dist.): w/ wah-wah & delay. Set vol. knob at 1/2 volume.
Composite arrangement

let ring -----

w/ bar

1/2

w/ bar w/ bar

2 4 4 5 4 (5) 4 4 6 (6)

Verse

C# B F# C#

Rod Stewart: 1. Walk me out in the morn - in' dew, my hon-ey.

Gtr. 2

mp

2

Gtr. 1

6 6 4 4 6 6 6 6

B

F#

C#

Please walk me out in the morn-in' dew, some time.

F#

E

B

C#

Can't walk you out in no morn-in' dew, I'm sor-ry, I'm sor-ry.

let ring -----

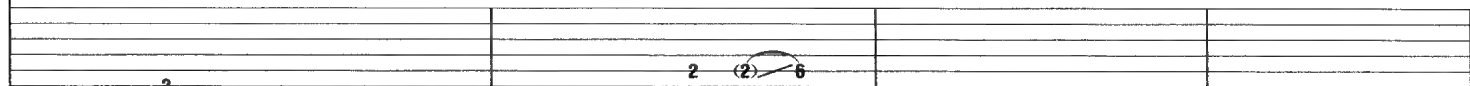
mf

F#

E

B

C#



Verse

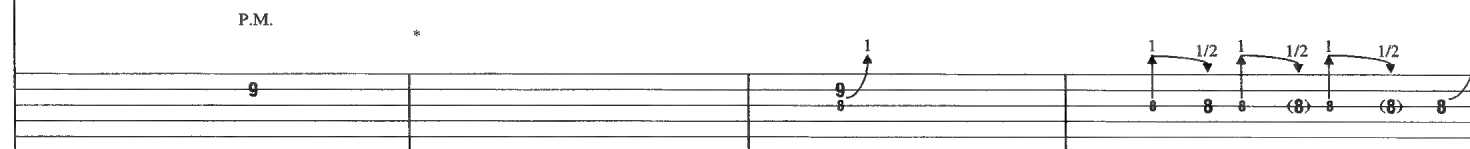
Gtr. 1 tacet

C#

B

F#

C#



P.M.

*

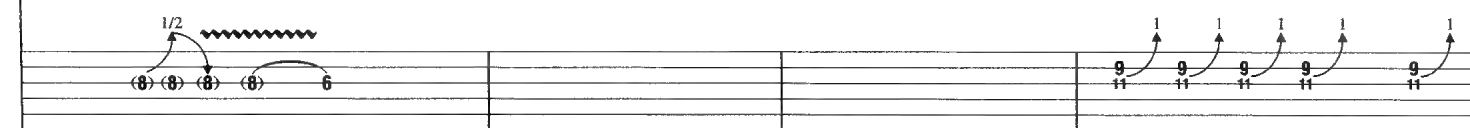
†Played slightly ahead of the beat.

*Increase vol. knob to 3/4 volume.

B

F#

C#



F# E B C#

You did - n't hear ___ no ___ young ___ man cry - in'.

P.M. -----

F# E B C# B C#

You ___ did not ___ hear ___ no ___ young man ___ cry - in'.

* *mp* Harm. ** *mf* *** *f*

*Decrease vol. knob to 1/4 volume.

**Increase vol. knob to 3/4 volume.

***Vol. swell to full volume.

Chorus

C#
Rhy. Fig. 1

Gtr. 1

C# B C# B C#

Thought I heard ___ a young ___ girl ___ cry - in'.

Gtr. 2

B

Thought I heard ___

P.M. -----

C# B C#

a young girl cry in'

P.M. -----

(4)

End Rhy. Fig. 1 F# Rhy. Fig. 2 E

You, you did not

*Vibrato bent note only.

B¹¹ C# B C# End Rhy. Fig. 2

hear no young girl cry in'. I'm sor - ry, but ya know ya did n't.

(11)

Interlude

F# Rhy. Fig. 3 E B¹¹ C#5 End Rhy. Fig. 3 (cont. in notation)

You did not hear no young man cry in'.

**Gtrs. 1 & 2
mf
w/ bar w/ bar

*Decrease vol. knob to 1/2 volume.
**Composite arrangement

w/ bar w/ bar w/ bar

Verse

C# B Gtr. 1 tacet F#

3. Now there is no more morn in'

w/ bar

C# B C# B F#

dew. Now there is no more morn in'

Gtr. 2
*f

*full vol.

Gtr. 1: w/ Rhy. Fig. 2 (2 times, simile)

F# E B C#

cause, _ be - cause, be - cause _ what they've been say - in' all these years has _ come true. _

2 8 6 8 6 8 6 8 6 8 6 8 6 8 6 8 6 8 6 8

F# E B

And you know, _ on - ly you _ _ _ _ _ know that, there's no _ _ more morn -

The musical score is written on three staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with a triplet of eighth notes and a wavy line indicating a sustained note. The middle staff is a treble clef with a key signature of three sharps, containing a melodic line with a wavy line indicating a sustained note. The bottom staff is a bass clef with a key signature of three sharps, containing a bass line with a wavy line indicating a sustained note. The lyrics are written below the staves.

C#

Gr. 1: w/ Rhy. Fig. 1 (simile)

B

in' dew. Now, now there is

1 12 11 9

B C#

Peo - ple, you know ___ that there's no ___ more morn - in' dew. _____

1/2 P.M.

Gtr. 1: w/ Rhy. Fig. 2 (simile)

F# E B

Be - cause, _ be - cause what _ they've _ been say - in' all _ these

6 8 6 8 6 8 6 8 6 6 8

C#
 Gtr. 1: w/ Rhy. Fig. 3 (simile)

F#
 E

years has come true, and it had to hap - pen. You know _____

tr

w/ bar

6 (9)

7 2

*Decrease vol. knob to 1/2 volume.

from Jeff Beck - *Truth*

You Shook Me

Words and Music by Willie Dixon and J.B. Lenoir

Intro

Moderately slow ♩ = 58

N.C.

Verse

* F#7

(Rod Stewart) 1. You know, you shook me, _____ yeah.

Gtr 1 (dist)

f w wah-wah

TAB

2 2 2 2 2 2 2 2 9 9 11 10 11

* Chord symbols reflect overall harmony

You shook me all _____ night long, _____ yes, you did. You know that you

9 9 11 10 (10) 11 (11) 2 2 2 2 2 2 1 2 5 2 4 2 5 2 5 2 (2+) 8 7 5

B7

shook me. _____ You shook me, ah, all _____ night

8 7 9 9 9 8 8 8 0

8 7 9 9 9 8 8 8 0

long. And the way that you

* Played behind the beat

love me, ba - by, you know what you do? You mess up my head be - yond.

Take This

Verse

Take this. 2. You know you love me

B7

F#7

just like a hur - ri - cane. You know you

grad bend

fdbk

1/2

9 9 11 9 9 12 (12) (12) (12) 9 9 10

B7 F#7

love me _____ just like a hur - ri - cane, ah.

C#7 B7

And the way that you _____ love me, ba - by, you mess up my head _____ be - yond,

F#7

I'm so hap - py.

Outro
E5 C#7

Come on.

* + closed (toe down), o open (toe up)

[illegible]

from Jeff Beck - *Truth*

Ol' Man River

from SHOW BOAT
 Lyrics by Oscar Hammerstein II
 Music by Jerome Kern

Intro

Slowly ♩ = 59 (♩ ♩)

*N.C.

(Organ, Bass & Drums)

8

Verse

**A

D6

A7

D6

(Rod Stewart) 1. Old Man Riv - er, _____

that Old Man Riv - er,

Gtr 1 (slight dist)

8

mf

T
A
B

*Not indicative of ensemble harmony

**Chord symbols reflect overall harmony

A7

D6

A

E/G#

F#m

E

he don't say noth - in'

but he must know some - thin'.

That _____

Old Man Riv - er,

Esus4

E

A

D6

A

E

he just keeps _____

roll - ing a - long. _____

2. He _____

Verse

A D6 A7 D6 A7 D6

— don't plant ta - ters, — and we all know he don't pick cot - ton. But them that plant 'em

A E/G# F#m E Esus4 E

are soon — for - got - ten. And Old Man Riv - er, — he just keeps —

A D6 A Bridge C#m G#sus4 G#

roll - ing a - long. Oh, yes, he does. You and me, we

C#m G#sus4 G# C#m G#sus4 G# C#m G#sus4 G#

sweat and toil. Our bod - ies are na - ked and racked with pain. Now lis - ten:

C#m G# C# G#sus4 G# C#m G#

Lift that barge, you'd bet-ter tote that bale. And if ya get a lit-tle drunk you'll

9 9 8 9 8 9 8

Gtr 1 tacet

C#m Cm Bm E N.C.

rit

land in jail.

9 9 8 9 8 9 8

Verse

A tempo

A7 D6 A7 D6 A7 D6

3. I'm so wea-ry and sick of try-in'. I'm tired of liv-in',

9 9 8 9 8 9 8

Gtr 2 (dist)

pp *f*

**w slide

0 0 14 14 12/14 14 14 14 12/14

*Notes sounded by lifting fret hand off of strings
 **on pinky or ring finger

Gtr 1

9 9 8 9 8 9 8

A D6 E E7

but a - fraid of dy - in'. And that God darn old Riv - er he just keeps roll - in' a -

12/14 9 9 9 7/9 9 9 15/17

5 7 7 7 7 9 9 9 9 9 9

A D6 A E

long. Keep on roll - in' a - long.

17 17 15 17 15 13 14 14 14 16 14 14 14 14 14 14 14 14 17 16 17

5 7 7 7 7 9 9 9 9 9 9

Interlude

Gtr 2 tacet

*NC.

(Organ, Bass & Drums, next 6 meas.)

A

D6

Gtr 1

5

X X X 2 2 3 3 2 2

*Not indicative of ensemble harmony

Outro
Double-time feel (♩♩ = ♩♩)

A7 E A D6 A D6

Keep on roll - in' a - long. Old Man Riv-er, don't you stop your way.

Gtr 2

Gtr 1

*With the slide held to the strings, hammer down on the fret indicated with the 1st or 2nd finger of the first hand

Begin fade *Fade out*

A D6 A D6 A D6

Keep on roll - in' from the North, the South, the East or West. You got - ta roll.

P S

from Jeff Beck - *Truth*

Greensleeves

Arrangement by Rod Stewart and Jeff Beck

A

Moderately slow ♩ = 96

*Dm

Dm/C

Dm/B

Dm/B♭

Asus4

Gtr 1 (acous)

mf
w pick & fingers
w heavy reverb
let ring throughout

rit

TAB

*Chord symbols reflect implied harmony

B

A tempo

Dm

Gadd9

C

Am

Dm

E7

P.M
**T

TAB

**T Thumb on 6th string

Am

Am/G

Dm

Gadd9

C

T

TAB

Am

Dm

A9

Dm

Dsus2

rit

TAB

C

Slightly faster ♩ = 102

F/C

Em/B

Am

Dm

8 10 10 10 8 12 10 10 8 7 8 9 9 5 5 5 3 0 1 3 3

8 8 7 5 (5) 1

*Staccato lowest note only

E7

Am

Am/G

F/C

3 3 1 1 0 2 1 2 2 0 1 0 8 10 8 8 10 12 10 8 8 10 10

0 2 3 0 2 3 8 8 10 8 8 10 10

Em

Am

Dm

A9

Dsus2

8 7 8 9 5 5 3 0 1 0 3 2 0 2 3 0 2 3

7 9 7 5 7 0 2 3 5 0 0 2 3

D

Slower ♩ = 87

Dm

Gadd9

C

Am

Dm

0 3 0 1 3 3 5 3 7 5 3 1 0 1 1 3 0 1 3 3

0 0 2 3 4 7 5 3 0 1 2 2 5 3 7 5 0 2 3

E7

Am

Am/G

Dm

Gadd9

C

3 2 1 1 3 0 0 2 1 2 2 1 1 1 3 5 3 7 5 3 3 7 5 3 3 1 0 0

0 2 0 0 2 2 0 0 0 2 2 2 3 4 7 5 3 2 3 3 2 3 2 3 2

Am

Dm

A9

Free time

D

1 1 3 0 1 0 1 0 3 2 0 2 3 2 3 2 2 0 2 3 2 3 2 3 2 3 2

0 2 3 5 0 0 2 0 2 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2 3 2

B7 F#7

grad release 1 2 rake |

(9) (9) 8 X 10 10 7 10 10 7

*Played as even eighth-notes

PM | PM |

7 7 7 9 7 7 9 7 7 9 7 7 9 7 9 11 9 9 11

E7 B7

Lis - ten. 1. You can rock

rake | rake | rake | rake |

3 2 1 1 2

PM | PM |

7 7 7 9 7 7 9 7 7 9 7 7 9 7 9 11 9 9 11

Verse B7

me, rock me all night long.

**Gtrs 1 & 2 loco mf

PM | PM |

5 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7 9 7

**Composite arrangement

E7

Keep on rock - in' me, ba - by, _____ rock me all

PM | PM | PM |

B7

night long. 'Cause, you know what? When you rock me

PM | PM | PM |

E7

B7

my poor back ain't got a bone. 2. You can roll

PM | PM | PM |

Verse

B7

me just like they roll the wag - on wheel way down in

Gtr 1

PM |

PM |

1/4

1/4

1/4

Gtr 2

PM |

PM |

PM |

1/4

1/4

1/4

1/4

1/4

B7

the coun - try. Keep on roll - in' me, ba - by, roll me all night

PM |

PM |

PM |

PM |

PM |

PM |

PM |

PM |

Guitar Solo

B7

Measures 1-3 of the guitar solo for the B7 chord. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The first measure contains a quarter note G#4, a quarter note A4, and a half note B4, followed by a wavy line indicating a vibrato. The second measure contains a quarter note G#4, a quarter note A4, and a half note B4, followed by a wavy line. The third measure contains a quarter note G#4, a quarter note A4, and a half note B4, followed by a wavy line. The bass staff shows the following fret numbers: Measure 1: 10, 13, 13; Measure 2: 5, 5, 5; Measure 3: 13, 13, 13. The guitar staff shows the following fret numbers: Measure 1: 7, 7, 9; Measure 2: 7, 7, 9; Measure 3: 7, 7, 9.

E7

Measures 4-6 of the guitar solo for the E7 chord. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The first measure contains a quarter note G#4, a quarter note A4, and a half note B4, followed by a wavy line. The second measure contains a quarter note G#4, a quarter note A4, and a half note B4, followed by a wavy line. The third measure contains a quarter note G#4, a quarter note A4, and a half note B4, followed by a wavy line. The bass staff shows the following fret numbers: Measure 4: 7, 7, 9; Measure 5: 7, 7, 9; Measure 6: 7, 7, 9. The guitar staff shows the following fret numbers: Measure 4: 7, 7, 9; Measure 5: 7, 7, 9; Measure 6: 7, 7, 9.

B7

F#7

Measures 7-9 of the guitar solo for the B7 and F#7 chords. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The first measure contains a quarter note G#4, a quarter note A4, and a half note B4, followed by a wavy line. The second measure contains a quarter note G#4, a quarter note A4, and a half note B4, followed by a wavy line. The third measure contains a quarter note G#4, a quarter note A4, and a half note B4, followed by a wavy line. The bass staff shows the following fret numbers: Measure 7: 7, 7, 9; Measure 8: 7, 7, 9; Measure 9: 7, 7, 9. The guitar staff shows the following fret numbers: Measure 7: 7, 7, 9; Measure 8: 7, 7, 9; Measure 9: 7, 7, 9.

E7

B7

Allegretto

f

Andante

f

Allegretto

f

Andante

f

Allegretto

f

B7

Keep on roll - in' me, ba - by, roll me

B7

PM

PM

PM

10

B7

F#7

all night long. 'Cause you know what? When you shake, rat-tle and roll

P M |

P M |

P M |

P M |

*Sung as even eighth-notes

B7

B7

me, my old back ain't got a bone. So when you do it, keep on

P M |

P M |

P M |

P M |

Bridge

Gtr 2 tacet
B7

roll - in' me, ba - by, roll - in' me, babe. An -

Gtr 1

10 10 10 10

11 9 9 (9) 9

10 10 7 9 9

3 3 3 3

rake | rake | rake |

E7

B7

- y old way you choose it, keep on roll - in' me.

mp

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

F#7

E7

Hah, hah, keep roll - in' me, hon-ey, 'til my old back ain't got a

mf

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

(9) 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

10 7 10 10 7 10

3 3 3 3

Chorus

B7 F#7 B7

bone. O - ver there!

Gtr 1

f

10 7 10 10 7 10

1 hold bend w bar

Gtr 2

mp

7 7 7 7 9 7

Rock - in' me, ba - by. Rock - in' me, ba - by.

w bar

1 hold bend

7 7 9 7 7

E7

Rock me, hon-ey. Rock - in' me, ba - by.

Whoa, I don't mind which way that you... Come on, hon - ey, keep on

Chorus

B7

rock - in' me, ba - by. Rock - in' me, ba - by.

1 hold bend w bar

PM | 3 PM | 3 PM |

7 7 (7) 9 7 9 7 9 7 7 9 7 7 9

E7

Keep on rock - in' me, ba - by. You know you bet - ter

10 1 9 9 9 12 1 9 10

PM | let ring | 20

7 7 9 (9) 7 6 20

from Jeff Beck - *The Best of Beck*

Beck's Bolero

By Jimmy Page

A

Moderately ♩ = 135

A

Gtr 2 (elec)

5va

mp
w slight dist

1 3

15 (15) 14

T
A
B

Gtr 3 (elec)

f
w dist

1 3

12 12 11

T
A
B

*Gtr 1

Rhy. Fig. 1

mf

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

T
A
B

0
5
6
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*Two gtrs (elec w clean tone & 12-str acous) arr for one

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[illegible]

B

Gtr 1 w Rhy Fig 1

Gtr 2 tacet

A

Riff A

C/A

Gtr 3

Dadd9/A

A

G6/A

A

G6/A

End Riff A

Gtr 3

Gtr 4 (elec)

mf

*w dist & delay
w slide
steady gliss

*Delay set for quarter-note
regeneration w 1 repeat

C

Gtr 1 w Rhy Fig 1

Gtr 3 tacet

A

C/A

Gtr 4

let ring

let ring

let ring

Dadd9/A

A

G6/A

A

G6/A

D

Gtr 1 w Rhy Fig 1

A

Gtr 4

C/A

steady gliss

steady gliss

steady gliss

steady gliss

Gtr 3

f

Dadd9/A

A

steady gliss

G6/A A G6/A

steady gliss

E

Gtr 1 w Rhy Fig 1 (1st 9 meas)
Gtr 3 w Ruff A

A

C/A

Gtr 4

mp
w out slide

Dadd9/A

A

G6/A

A

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D5 F5 D5 Db5 C5 A5 G5 F5 D5 E5

PH

G

Gtr 1 w Rhy Fig 1

A

C/A

Gtr 4

Gtr 3

Dadd9/A

A

from Jeff Beck - *Truth*

Blues Deluxe

Words and Music by Rod Stewart and Jeff Beck

Intro
Slowly ♩. = 45

N.C. ***G7 F7/A C7 F7 C7 G7

*Gtr 1 (dist.)
**
(Piano)

f rake *mf* P.M.

TAB

*Set vol knob at 1 2 volume
**Recording sounds 1 4 step flat.
***Chord symbols reflect basic harmony

The intro features a guitar solo in 12/8 time, starting with a natural chord (N.C.) and moving through G7, F7/A, C7, F7, C7, and G7. The solo is marked 'Slowly' with a tempo of 45 beats per minute. It includes a 'rake' effect and a 'P.M.' (piano) section. The TAB shows fret numbers 10, 11, 8, 8, 10, 9, 10, and 10/14.

Verse

C7 F7

Rod Stewart: I don't know much a - bout love, peo - ple, but I sure

p let ring

TAB

The verse guitar accompaniment is in 12/8 time, featuring a C7 and F7 chord progression. It includes a 'let ring' instruction and a TAB with fret numbers 13, 9, 8, 3, 1, 2, and 8/7.

C7

think I've got it bad. Ha, ha, — yeah.

mf *f*

TAB

The verse guitar accompaniment continues in 12/8 time, featuring a C7 chord. It includes a 'mf' (mezzo-forte) and 'f' (forte) section. The TAB shows fret numbers 9, 8, 11, 11, 11, 8, 13, 11, 12, and 11.

F7

I don't know too much a - bout love, _____ peo - ple, but I

p *mf*

let ring | let ring | steady gliss

8 8 7 8 8 8

C7

sure think I've got it bad. _____

p *mf*

let ring | let ring | steady gliss

11 10 9 8 10 9 8 (8)

| Played behind the beat

G7

F7

Some peo - ple say love is just a gam - ble. But what - ev - er it is, it's a - bout

p *mf*

let ring |

8 10 10 10 (10) 9 8 10 8 10

C7

F7

C7

G7

to drive poor me mad. _____ Yes, it is. _____

mf *p* *mf* *mp*

let ring |

8 9 9 10 9 8 7 7 6 (6) 5 7 5 5 4 3

Verse

C7

F7

2. I sit here in my lone - ly room, tears flow - in'

p *f* *p* P M

w pick & fingers | w pick

11 8 11 12 8 19

[Sung behind the beat

C7

all down my eyes. C' - mon babe.

tr *mp* *mf* *8va*

11 8 11 12 8 19

F7

As I sit here, sit here, sit here in my lone - ly room, ah,

8va *loco* *8va* *loco* *p*

P M

(19) 8 8 18 19 10 8 8

C7

you know the tears flow - in' all down my God dam eyes.

mf

10 10 (10) 8 10

Oh, yeah.

PM rake |

9 10 10 x x 8 10 9 1.2 (9) 1.2 8 10 8 9 8 10 13 (13) (13) 11

mp

G7 F7

I won-der how you could treat me so low-down and dir-ty. Ha, ha. You know what? Your heart

Sva *loco*

mf

12 13 (13) (13) (13) 13 18

8 8 8

C7 F7 C7 G7

must be made out of i-ron. And it ain't no lie. C'-mon ba-by.

tr

5 8 8 10 8 3 (5) 3 (5) 4 13

Piano Solo

C7 F7 C7

p *mf* *p* *mf*

grad bend

10 10 10 8 8 8 8 10 8 8 11 10 8

9 9 10 8 8 9 8 8 9

10 10 10 8 8 10 8 11 10 8

**T = Thumb on 6th string

G7

Don't you wor - ry. _____

f w. pick *let ring* *mp* *mf*

8 10 9 8 11 10 11 10 11 10 11 10 11 10 11 10 11 10

C7 F7

P M *let ring* | *let ring* | *p* *mp*

C7

No, no, no. Ow!

mf P M w fingers w pick

†Played ahead of the beat ††Sung behind the beat

G7 F7 C7 F7

Oh, yeah.

let ring | *mp* *mf*

Guitar Solo

C7 G7 C7

mp *f* rake

*Full vol

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a half note G4, then a half note F#4, and finally a half note E4. The melody then continues with a quarter note D4, a quarter note C4, and a quarter note B3. The system ends with a quarter rest. The key signature has one flat (B-flat), and the time signature is 4/4.

[illegible][illegible]

C7

[illegible]

[illegible]


Musical score for the piece "O - ver here." The score is written for guitar and includes a vocal line. The guitar part features a complex arrangement of chords and melodic lines, including a section with a "grad release" and "let ring" instruction. The vocal line is marked with "O - ver here." and includes a "mp" (mezzo-piano) dynamic marking. The score is divided into measures by bar lines, with a key signature of one flat (B-flat) and a common time signature (C).

Verse

C7

F7

3. Some - time I get so wor - ried, you know



3

11 10 8 11 8 10 8 10 8 10 8 7

F7

You know some - time I get so wor - ried,

mp *mf*

peo - ple, you know, — and on - ly you know

f *p s*

C7

I could sit down and cry. — And it ain't no lie. Be - cause,

**Full vol*

Outro
Free time

G7

F7

I don't know too much a - bout love, peo - ple, but I, —

**** *****

***Decrease vol knob to 1/4 volume*
****Vol swell*

F Bb

black cat crossed my trail. I ain't su-per-sti - tious,

15 $\begin{smallmatrix} 12 & 13 & 10 & (10) \\ 12 & 13 & 10 & (10) \end{smallmatrix}$ $\begin{smallmatrix} 12 & 13 & 10 & (10) \\ 12 & 13 & 10 & (10) \end{smallmatrix}$ $\begin{smallmatrix} 13 & 15 & 15 \\ 13 & 15 & 15 \end{smallmatrix}$ 13 15

F C

but a black cat crossed my trail. Bad luck ain't got me so far,

15 $\begin{smallmatrix} 11 & 10 & 10 \\ 10 & 10 & (10) \end{smallmatrix}$ $\begin{smallmatrix} 11 & 10 & 10 & (10) \\ 10 & 10 & 10 & (10) \end{smallmatrix}$

1 0 3 1 3 1 3 $\begin{smallmatrix} 3 & 3 \\ X & X \\ 1 & 1 \end{smallmatrix}$ 3 3 5 3 (3) 5 5 3 5

*Sung as even eight notes

Verse

Bb F7 Bb

and I won't let it stop me now. 2. The dogs be - gin to bark, ah,

P M T

F7 Bb

all o-ver my neigh - bor - hood, and that ain't all. Dogs be - gin to bark, ah,

w o slide

P M T

F7

C

all o-ver my neigh - bor - hood. Mm, mm. This is a mean - old - world - to live in

w slide

13 12

1 0 3 1 3 1 3

PM
T

10 10
8 8
10 10
8 8

3 3

2 5 3 5 3 5

Interlude

Bb F7 Bb

and I can't face it all by my - self, at all.

13

X 13 10 10

13 13 10 10 15 15

14/15 14/15

10 10
8 8
10 10
8 8

3 3

3 3 3 3

1 1 1 1

F Bb

let ring

15 (15) 15

14 14 (14)

PM

10 12 13 10 (10) 15 14/15 14/15

10 12 13 10 (10) 15 14/15 14/15

3 3 3 3

3 3 3 3

1 1 1 1

F C7#9

steady ghss w/ slide

1 1 3 1 1 (1) 1,2

10 10 4 4 3
8 8 3 3 1

Verse

Bb F Bb

3. And, dogs be - gin to bark, ah,

15 14 (14) 12 15 16 14 (14) 14 15 15 15

10 10 3 3 1
8 8 1 1 1

F7 Bb

all o-ver my neigh - bor - hood. The dogs be - gin to bark, ah,

10 10 17 1
8 8 8 8

F C

all o-ver my neigh-bor-hood. I got a feel-in' a-bout the fu-ture

PM
T

Interlude

Bb F7 Bb

and it ain't too good, I know that. I know,

PM
T

F7

Bb

I know, I know - a.

8va

loco

*Hypothetical fret location

steady gliss.

13 10 (10)

11 13 10 (10)

Verse

Bb

F

4. Ain't su-per - sti - tious,

w o slide

p

f

1 4

F Bb

but a black cat crossed my trail, I said so many time before. Ain't superstitious,

w slide

T

F C

a black cat crossed my trail, ah. Bad luck ain't got me so far

P.M. T P.M. I

*Sung as even eight notes

Outro

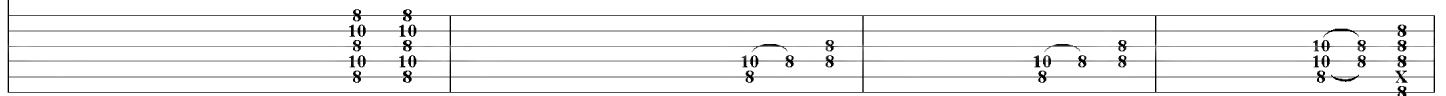
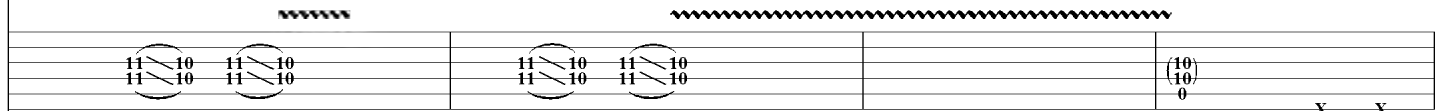
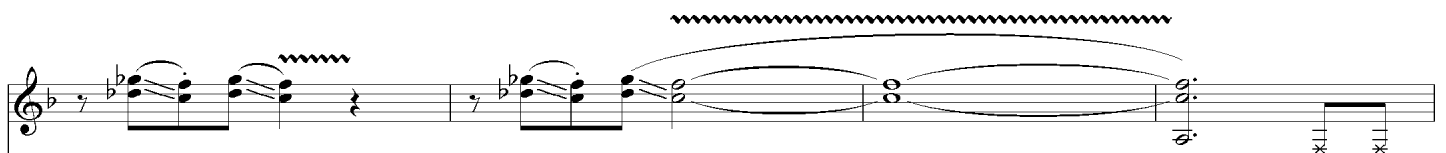
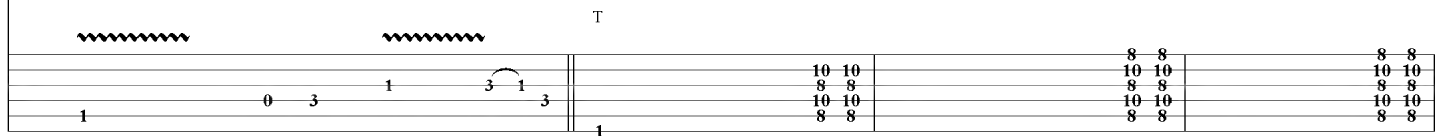
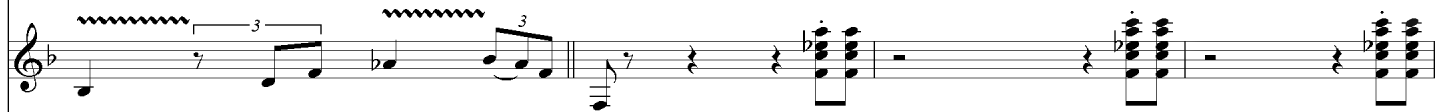
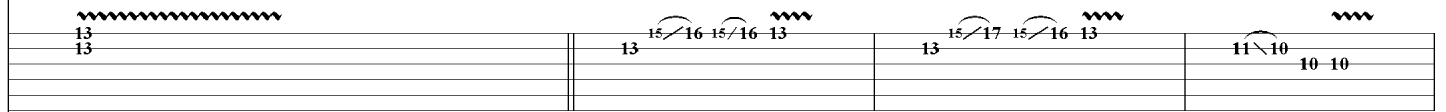
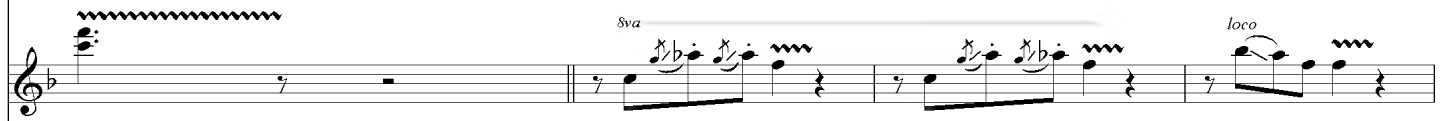
Bb

F7

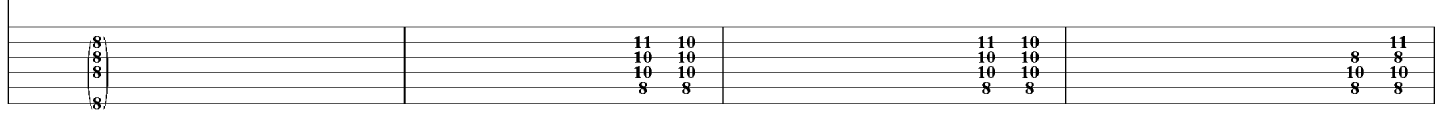
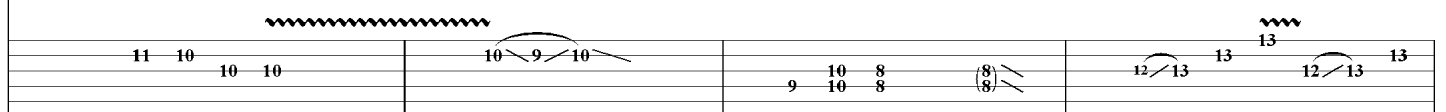


and you know I ain't gon - na let it stop me now.

C' - mon.



*Back vol down 1 2 way



**Full vol

let ring-----|

P.S.

T

T-----|

fdbk.

Pitch: Eb

*

w/ fingers

P.M.

P.M.

P.M.

T

T

*3/4 vol.

w/ fingers

T
P.M.

P.M. - - |

w/ pick
1/4

Free time

Gtr. 2 tacet

w/ pick

fdbk.

Pitch: A

Pitch: C

N.C.

F

*Gtr. 1 tacet
(Drums) 21 sec.

Gtr. 2

let ring

w/ bar

Gtr. 1

*w/ random microphonic fdbk., not caused by string vibration.

SHAPES OF THINGS

LET ME LOVE YOU

**(WALK ME OUT IN THE)
MORNING DEW**

YOU SHOOK ME

OL' MAN RIVER

GREENSLEEVES

ROCK MY PLIMSOUL

BECK'S BOLERO

BLUES DELUXE

I AIN'T SUPERSTITIOUS